

SPACEBODIES II

August 6, 2016 #spacebodiesII

What is the intersection of curation and choreography? This exhibition is a two-hour answer to this question, and an experiment in how 27 artists can hold space with an open palm. In our collective presence we are simultaneously in, around, and between each work. What kind of space do we produce together?

Space: something to be entered.

These 27 artists have formed a portal. To enter into their shared space is to enter the work, to affect the vibe, and to both activate and receive a feeling of togetherness.

Vibe.

How does our sequence in time carry a charge through space, and towards the next moment?

We are not engaging in formal dialogue, but we are communicating.

Listen.

Attention is our work. We are also paying attention to you.

Our togetherness process unfolds like a choreographic map. These 27 artists share insights into what space can convey, what it pushes forward, and how it can be captured.

You are invited to come, go, stay, sit, see, look, and be with us as our differences are reflected and refracted. The focus widens and narrows. Some works arrest, and some gently continue for the entire 2 hours. All push the body.

A kinesthetic sensibility drives this exhibition.

- A. Spaziani

STUDIO 13/Gallery Entrance

(A) ENTER TIME (17:30-20:00)

1. Amy Patrice Cannestra: 'Until My Body Disappears'
(sculpture/performance)

In November 2014 I started a sculpture called "118 of 118lbs". Made entirely out of bobby pins, bent by hand into a useless triangular form, the sculpture equals my body weight. When I grow, it grows, when I diminish, it does too. One pound is made up of approximately 750 bobby pins, which means the piece totals over 90,000 bobby pins at its current weight (about 123lbs). Each time this piece shipped, lifted, moved, the bobby pins link together tighter and tighter. The knot that they have created is becoming less and less fluid, unlike the body.

For this durational performance I intend to take the piece apart one bobby pin at a time. After I pull one out of the mass, I will walk it over to the edge of the performance/gallery space, and set it down next to the pin previously removed. I have no idea how long it will take for this task to be completed, but I will work until the piece is gone or time is up. The audience can observe or help, they can take a piece of me with them, or walk away empty handed. At the end of the performance I will sweep up the pieces that remain and start over again.

www.weirdbeardstudio.com

2. Music for Eggplant: 'Dancing on Eggs!'
(sound)

We would like to propose an entire live music and sound performance during the time you would share with us.

The Idea is to settle by your space through living, producing and sharing instruments and music with all the people that would join us. As we usually do, we would record the whole duration, and create different timing during the week, as well different sorts of music, performances, lectures, spoken words, etc.

musicforeggplant.bandcamp.com

STUDIO 14/ Main Gallery

(B) EXTEND TIME (18:00-20:00)

3. Driewieler Collectief: '86,3 in 8,2'
(durational performance)

Taking an action from its context may often lead to a misunderstanding. Doing something out of "the box" means many times a judgement or even a punishment. Socially, actions are taken as part of who you are. Private actions, out of the eyes of the society, are ignored from the outside world, as a way of dealing with the non-acceptance. For those who judge, it is a matter of not knowing, ignorance as an assuredness of their own worlds.

86,3 in 8,2 started as a dialogue between the "need of doing it", an OCD notion, and a sexual component present in role-play game. With this two particularly inputs, the piece creates a new 'inner-space' inside our own reality. The relationship is created step by step. The audience experiences this intimacy until it becomes something else. This inner-space is built based on the analysis of the real concrete space around us. Each detail in the architecture, underlined in the mind of the performers, is revealed by a gesture or a new angle on the tape that starts to draw the space. The follower, begins from that architectural detail towards the audience, searching for his teasers. The line drawn creates a mind map of the moment.

86,3 in 8,2 is an appropriation of the space and everything it includes, creating bridges between performers, audience and the architecture that support us.

The lines created during the performance, remain afterwards, as a thought that something just happened. The space stays as the only witness of this memory.

driewielercollectief.com

4. Andrea Haenggi: 'Messy Emergency Selfies Huddle'
(durational performance)

MESSY EMERGENCY SELFIES HUDDLE is a state of engagement for several performers with mobile phones and survival blankets. This durational work is a collaboration between dance-based interdisciplinary artist and choreographer andrea haenggi and workshop participants of the Process Lab "Formless Selfies".

Where is the balance in collectivity between the individual curiosity of exploration to make and movement of the whole? The performers are exploring this question through a state of finding formlessness through their bodies, the mobile phone rear camera and over 15 gold/silver survival blankets. They are in the task of eagerness not to lose the survival blankets meanwhile to stick together and create their formless selfies in the aim to allow to become a formless space and community. To keep all together creates a fragile community that constantly shifts its form and direction. Details of the structured improvised MESSY EMERGENCY SELFIES HUDDLE score will be decided by the participant group that morning during the Process Lab Workshop "Formless Selfies"

www.andreaHaenggi.net

5. Anne Labovitz: 'Charging Talismans'
(durational performance)

Do desires, dreams and yearnings exist in space? Can they be fulfilled if kept a secret? Wearing a floor length multi pocketed garment created from studio canvas that has received paint drippings for over a year, I will circulate the space with agates from Lake Superior in my pockets. The agates, experiencing years of rushing water in response to the phases of the moon, possess energy harnessed from the largest body of fresh water in the world. Individuals will be invited to approach me, summon their desire and release into it space, silently or aloud per their choosing. As the desire exits the space of a human body and enters the atmosphere, the charge will be transferred to the agate creating a talisman for the craver and providing a tactile representation of their passions.

<http://122conversations.com> www.labovitz.com

6. Claire Elizabeth Barrat: 'The Selfless Non-Subject'
(durational performance)

The Selfless Non-Subject is an anthropomorphic existence in time & space. It has no ego, no desires, no face. It is not actively looking or seeing, listening or hearing - it's only awareness is of its contact with surface through touch.

Anthropomorphic in shape - yet featureless, the Selfless Non-Subject's role in the context of SPACEBODIES II is a continuous presence throughout the whole event. It will spend long periods in stillness - & travel in the space only by the motivation of contact with surface - walls, floor, objects.

The Selfless Non-Subject can be acted upon by others - they can pick it up, carry it somewhere, drag it or roll it along the floor, sculpt it into a shape.

If the Selfless Non-Subject gets in the way of an artist trying to present their work, it can be gently moved aside or carried somewhere else.

cebhomepage.blogspot.com

7. Robyn Thomas: 'Sonata for Psyche Tattooting'
(sculpture)

'Sonata for Psyche Tattooting' began as a three movement performative drawing by me during SPACEBODIES I; the drawings were taken back to my studio where each movement was worked into a large painting referencing photographs from Twinning ; I then cut each painting into 28 pieces and mounted each fragment on a birch wood panel. In SPACEBODIES I the spectator was confined to the role of a passive observer, looking and photographing, while I, with ear buds blaring Beethoven's Piano Sonata No. 8 in my ears to block out the environmental sounds and provide a timed structure to the work, actively composed (drew). For SPACEBODIES II the passive/active roles of spectator/composer (artist) will be reversed. The panels will be stacked in the space and the spectators will become the composers, invited to arrange the panels in a composition of his or her choosing. I assume the role of observer, documenting the compositions using the camera of my iPhone. This iteration of Sonata for Psyche Tattooting needs no technology. It is open to whatever lighting conditions as well as sounds, either environmental or part of other performances, are at hand; overlaps and crossovers are also no problem for this work, and are welcomed. The panels can be set up within the physical space [location and duration] at the curator's discretion. I can arrange for a few spectators to 'begin' and 'end' playing the Sonata at a specific time. Installation is minimal; I should be available to deliver/install the work on Friday. This piece is still Sonata for Psyche Tattooting, however like any musical composition or performance based work, each time it is played or performed it becomes a [slightly] different piece.

<http://www.robynthomas-explorations.com>

8. Analia Sirabonian: 'espacio del yo'
(digital installation)

This is an interactive work, which shows an unreal environment with myself in it. The space can be inhabited by anyone who wants to intervene in the piece. It is a 360 space projected on the wall and on the iPad (the tool of interaction). I am not only interested in the movement of the piece, but also in the movement of the body playing and traveling inside the virtual space.

analiasirabonian.esy.es/simulacrum
analiasirabonian.com

9. Stephen Slappe: '-8-'
(digital installation)

Part short film, part game, and part video installation, 8 is an artist produced app that places users in the middle of an immersive video space where physically moving your device's screen reveals events unfolding and repeating around you. Users can navigate through a maze of 24 looping scenes by simply tapping the screen.

Link to the app: itunes.apple.com/us/app//id859604306?ls=1&mt=8
www.stephenslapp.com

10. Abi Tariq: "Scripts on Chairs"
(text installation)

A series of chairs will be arranged in the space, with scripts on them, and under reading lamps. They will be site and context specific, in relation to the space and other artists' set ups, and generate quick, thoughtful and entertaining experiences.

www.abitariq.com

(C) ENCLOSE TIME (18:00-18:30)

11. Ian Haig: 'Analogue' (10 min)

(film)

sound by David Haberfeld.

noun: analogue; plural noun: analogues; noun: analog; plural noun: analogs

1. A person or thing seen as comparable to another- "an interior analogue of the exterior world"

2. an organ or part similar in function to an organ or part of another animal or plant but different in structure and origin

3. (Biology)biology ananalogous part or organ

www.ianhaig.net

12. Sara Bonaventura: 'Metra' (10 min)

(film)

"The matrix as an unconscious space of simultaneous emergence and fading of the I and the unknown non-I; it is a shared borderspace in which differentiation-in-co-emergence and distance-in-proximity are continuously reorganized by metramorphosis." Bracha Lichtenberg Ettinger, The Matrixial Borderspace.

This video was shot inside an installation realized by the collective Unulaunu, winner for the National Participation of Romania at the XXII Architecture Venice Biennale. Their focus was on relational points of view, inside a reticular space system. The video concentrates upon the fragmentary nature of the origin: the subject as différance. A subject/object that is born and dies, grows, changes, splits, alienates, insideout, in between, unspeakable between opposites. Metra derives from ancient greek: matrix, origin. The atmosphere is enhanced by the echo of the greek (and nietzschean) eternal return: the subject seems detached but it comes back, in a cyclical repetition with an epiphany, the "chrysalis", where the subject rises a bit, enlightened for a while; then crouches down again, likely to pray or languish; a moment of overtaking, not death, but a transition. There is a sense of limitation: it is in the space, inside the framing and it is also the monochromatic choice. There is a mutual conformity between this idea of limit (limit of life, relational constraint, spatial boundary) and a visual and plastic depiction of it. A deep problematization of the concept, which remains an enigma.

www.s-a-r-a-h.it

13. Veronica Fazzio: 'Embodying Space' (20 min)

(performance)

A contemporary, multimedia, interdisciplinary artist, Veronica Fazzio's primary interest is the role of transformation (metamorphosis) between language, behavior and practice. She is interested in how they affect each other and her practice,

including performances, actions and object making.
veronicafazzio.blogspot.com

14. Gwen Charles: 'Machine Movements: Mixer, 2016' (3 min loop)
(film)

Featuring dancer Marin Day

Machines perform an action requested by a human. Some machines are able to run for a while after the human flips the switch. When looking at the machine we no longer see the human contribution to the action the machine creates. This is the first of five "machines" that have been explored through movement. A human will replicate the actions of the machines, but the humans copied movements will not have the same function as the machine. What does this mean for the human to create a non-functional action copying a machine meant to perform an action for the human?

www.gwencharles.com

15. Stephan Takkides: 'The Millionaire Resort' (3 min loop)
(film)

The Millionaire Resort is a three-minute video shot at the site of a housing development on the end of the seafront road in Limassol, Cyprus. It is modelled on the developers' marketing film, mimicking its length, structure and editing, and using royalty-free music and sounds chosen to approximate its soundtrack. Unlike the promotional film, which uses stock imagery and rendered plans, the video shows the scrubland and beach where the housing will be built - an unkempt wilderness between the last hotel and a disused power station.

<http://stephantakkides.com/>

16. Mariana Rocha, with Fernanda Branco Polse and Rodrigo Moreira: 'Hábito' (6 min loop)
(film)

Hábito means to dwell, to inhabit, to indwell, to live. It can also mean form, habitude and vestment of religious women, nuns. In a assemblage of meanings, body and skin, the feeling of a new bodily language no longer based in words but on signs which emerges through a maze of gestures, postures and bones that occupy the outlines, the in betweens, the other. The Double. She desires what she never lived, but is able to feel in the body's space.

www.mariana-rocha.com

17. Kayoko Nakajima: 'Tatami Mat Module' (10 min)
(performance)

"Tatami Mat Module" (2016) the performance piece I created and performed at "Spacebodies I" this January in NYC and in this show at Transart Triennale. This work attempts to examine the relationship with my Japanese body/self and this unique module what Japanese had been using for over five centuries. The tatami mat was projected by simple but precise size of one tatami mat, and gradually changing to 2, 3, 4.5, and 6 slowly and going back to 4.5, 3, 2, 1 and no tatami mat: Yami (darkness). This is Utsushimi (body/physical) is projected into reality and example of "Ma".

<https://kayokonakajima.wordpress.com/video-pages/>

18. Omar Shoukri (10 min)

(sound)

The universal language of music transcends the boundaries of mind and space. I would like to create a live soundscape to Kayoko Nakajima's performance. It will be choreographed/composed live.

www.omar-shoukri.com

(D) ARREST TIME (18:30-20:00)

19. Vera Herr: 'Scream Test' (18 min)

(film)

The film director accompanies the person in front of the camera through the forgotten corridors of their personality. The "Scream Test" reveals a pre-historic instinct and innate experience through the performer's body. The scream is a personal release: it actualizes the presence of aggression, touching upon the dimension of collective fear. Its high pitch abruptly interrupts the routine course of daily life. Provoking instant and total mental absorption, the scream paradoxically brings us back to reality, to the current time of now. As if a needle stung the collective body, exposing the limits of personal space and the shared sense of togetherness. What happens when the chroma key meets the psychotherapy session?

<http://cargocollective.com/verarosamaria>

20. Honi Ryan and Amy Konigbauer: 'The Strand' (10 min)

(performance, featuring Louis Laberge-Côté and Livia Daza-Paris)

The Strand: Two people stand inside a huge elastic fabric tube, counterbalancing each other's weight in a responsive shift of support, pushing and pulling and roaming blindly through the space. After a while they turn the fabric inside out, revealing an instructional text inviting the other people in the space to interact with the work.

www.amyek.com and www.honiryan.net

21. Angeliki Avgitidou: 'Terrestrial Arthropods' (6 min)

(film)

A scientist studies the endangered species of terrestrial arthropods in the mountains of Almopia in Greece. Moving comfortably between land and water, this rare species utilizes the skills its ancestors developed in trees.

Among the field notes recorded by the scientist, we can observe the natural environment, the habits and breeding methods of these strange but also fascinating creatures.

<http://arealartist.info>

22. Sanaz Sohrabi: 'Disposables' (10 min)

(film)

My occupation with the role of camera in the formation of institutional histories,

collective memory as well as the volatile position of a photograph in attributing (or depriving) agency to its subjects, was the point of departure for this project, "Disposables". The visual perception and visibility have always been part of our human existence, though it was by invention of photography that, as Ariella Azoulay points out, the gaze could accompany action (The Civil Contract of Photography, 2012). It was through photography, that the spatial contributors, human action and the gaze could all exist at the same time, in one frame of reference, and as Azoulay postulates, this frame of reference is not so dissimilar to a "community" (ibid). A community in which photography, photographer, photographed and spectator are all part of the action and the gaze, despite their intention or even lack of intention. (ibid) Although Azoulay was more concerned with what I dissect as the moral composition of a photograph, I would like to borrow her notion of plurality or community of a photograph to another realm of discussion. Here the photograph with all its contributors, is no longer an immobile surface, it has become an object of its own, and surprisingly is no longer a mere photograph, but rather an image and at some point an image of imagen+1 . Borrowing gestures from media imagery of street protests and recent emancipatory movements, "Disposables" sets the story and movements on what happens before and after those "decisive moments" captured by a mechanical apparatus, and translate those moments through the corporal medium of body, exposing the viewer to a series of images shaped by moments of intermission and slowness. "Disposables" translates the simulacra of violence portrayed by media to a state of immediacy and ephemerality of a group of bodies occupying the space. Several living sculptures and body installations in the space are accompanied by a fictional narrative structure; at times in accordance with the visual, and at times outside the narrative structure; bordering fact and fiction, time and space. A fictive tale of movement, bodies in Disposables are exposing the viewer to a gradual unfolding of movements and stories. It is a long exposure of body motion and the end result will be constructed images and fictive words bordering reality.
sanaz-sohrabi.com

23. Andrea Spaziani: 'This Desiring Pony' (6 min)

Music by Colin Stetson

(performance)

Whispers of an inner voice repeat and continue.

The influence of De Anima (soul) confronts my self-conscious resistance to reference

Duh Anima (neo-soul).

This pony does not desire pretention, but the galloping is endless.

*A dance of overcoming my own jargon by attending to a continuous flail,
but something keeps spilling out all over the floor.*

www.andreaspaiani.com

24. Katina Bitsicas: 'MMPI' (2 min)

(video)

MMPI is comprised of a series of short performances based on psychological case studies from the Minnesota Multiphasic Personality Inventory, which is the most widely used psychometric test of personality and psychopathology. These

performances are then edited down to the essence of the gesture of each performed disorder. The videos are arranged in a grid-like format mimicking the floor plan of the Northern Michigan Asylum in Traverse City, Michigan. This video also explores how architectural structures, both literal and metaphorical, serve as holding places for human emotions and memories. Thomas Kirkbride, who was the mind behind the designs of these asylums, thought the symmetry of the floor plans would provide a calming experience for the patients, but in reality it just caused the patients to go even more insane. Eventually the majority of these facilities were closed, forcing the patients to be on their own on the streets with nowhere to go. So the government who placed them in these buildings, ultimately failed the patients. By bringing these issues of mental health care to the surface, I aim to eliminate the stigma behind mental disorders.

vimeo.com/156115106

25. Mitra Azar: 'SCARS&BORDERS, Symbiotaxiplasm' (6 min)

Hong Kong / China / 2014

(film)

The work portrays Falun gong activists in Mong Kok, Hong Kong, staging the kidnapping and killing of Falun activists for further organs trafficking by the Chinese government. The artist visually abstracts from the context to generate a lyric piece about necropolitics at large, in a moment where the Umbrella revolution is taking to the street just a couple of alleys from Falun performance. The title of the piece refers to a biological term used by political philosopher A. Bentley to address the "totality of the ordering of arrangement of social life".

vimeo.com/mitraazar/channels

26. Alejandro Fargosonini: 'Succulenta' (8 min)

(film)

SUCCULENTA is a deep dreamed black and white horror/love story that takes place on the isle of Hydra in Greece. Radical new editing techniques thrust narrative theory to a climactic new peak, redefining cinema history and creating what Fargosonini terms "new emotions".

fargosonini.wix.com/cinema

27. Niko Solorio

(sound)

Niko is a poet and provocateur that works for the Secret Cervix and is a stuffy in post-glamour politics. His music and compositions have been featured in various films and video works, most recently the film: "Like Cattle Towards Glow", co-directed by Dennis Cooper & Zac Farley. He recently self produced the album "Angel" <https://soundcloud.com/niko-solorio/sets/angel-unmastered>

www.nikosolorio.com

#spacebodiesII